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ADDITIONAL EXERCISES
TO

HARMONY

IN THEORY AND PRACTICE



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HARMONY:

ITS THEORY AND PRACTICE.

BY

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Author of "Counterpoint: Strict and Free."*

ADDITIONAL EXERCISES.

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P R E F A C E .

THE present collection of exercises is intended to supplement those given at the end of the different chapters in the author's *Harmony: Its Theory and Practice*, as experience has proved the utility of a large number of exercises on each separate branch of the subject. In its general plan, the present series resembles the earlier exercises, but with this difference, that as the student is presumed to have already worked the exercises given in the volume, the average difficulty of the additional pieces—especially of the later ones—is slightly greater than in those which he has previously met with.

No satisfactory reason can possibly be given why harmony exercises should necessarily be (as they certainly are in most books) a mere series of dry chords, mostly in notes of uniform length. An attempt has, therefore, been made in the present work to do for harmony what the late Stephen Heller did so admirably for pianoforte studies—to invest them with musical interest, thus cultivating the student's feeling for melody and rhythm, while at the same time giving him an insight into the harmonic relations of the various chords employed. For this purpose, all the exercises, excepting a few of the earlier ones, are the basses of little pieces, varying in length from eight to thirty-two bars, and containing considerable diversity, both of rhythm and of cadence. In dealing with the various discords, such as the ninths, elevenths, and thirteenth, it has not been thought needful, or even desirable, to insert them in every bar. The author's aim has been to show how they could be introduced easily and naturally, as a composer might use them in the course of a piece. The rarer discords will, therefore, be much seldomer met with in these exercises than those which in actual practice are more commonly employed.

Considerable attention has been paid in writing these little

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pieces to variety of rhythm and style. With the view of assisting the student in understanding the character of the music required, time indications are added to all except the simplest little pieces. It has been thought desirable to put all the chants and hymn-tunes together at the end of each chapter, instead of mixing them with the other pieces. The remaining exercises are arranged, as far as possible, in the order of difficulty. A few of the hymn-tunes given are familiar melodies; but by far the greater number of them, and the whole of the chants, have been written specially for the work.

As some of the later exercises will unquestionably be found difficult by the student, he may be inclined, after one or two failures, to conclude that it is impossible to obtain a satisfactory melody. It is, therefore, advisable to say that every exercise in the book, without exception, has been written out in full before the bass has been set; there is, therefore, not one which is absolutely unworkable. In cases of difficulty it will often be found expedient to change the position of a chord. If, for instance, a minim is given in the bass, two crotchets may be freely written above it, with the chord in two positions. The use of passing and auxiliary notes, both accented and unaccented, will frequently be of service in securing a more flowing melody. As an additional aid to the student, the best position for the first chord is marked in each exercise, the figures 8, 3, and 5 indicating that the octave, third, or fifth of the bass note is to be in the *upper* part.

A key has been prepared, and is in the press, to the whole of these exercises, as well as to those given in the *Harmony*. This has been done partly in compliance with numerous requests, partly also in consequence of the author's experience that in many cases pupils (perhaps, occasionally, teachers also) fail to see the melodic possibilities of the basses set. To those who are studying without the aid of a master, it is hoped that the key will be found of service. Two cautions must, however, be given to those who propose to use it. First and chiefly, it should in no case be used as a "crib"; the student who attempts to save himself trouble by referring to the key whenever he finds himself in difficulty will never make satisfactory progress—it is like learning to swim with corks. The proper use of the key is for comparison *after the exercises have been worked*, and not while in course of working. Such comparison will be profitable, not only as showing actual mistakes, but as letting the learner see what chances of a good

melody he may have missed. The second caution is, that the student is not to suppose that his exercise is necessarily wrong merely because the position he has chosen differs from that in the key. There are often many good ways of working the same exercises, and the author has himself written several of them in more than one position. There will generally be one *best*; but this need not exclude others from being good.

LONDON, *November*, 1890.

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ADDITIONAL EXERCISES

TO

HARMONY:

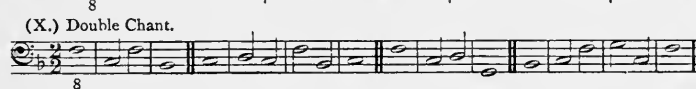
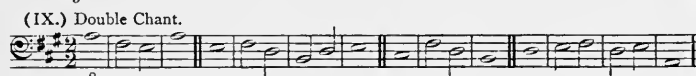
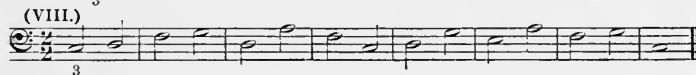
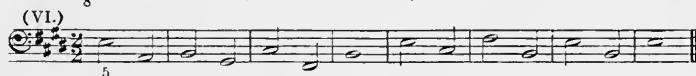
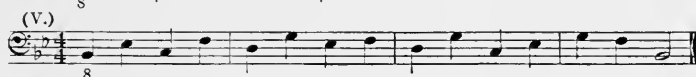
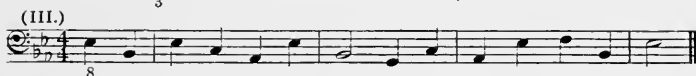
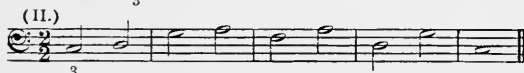
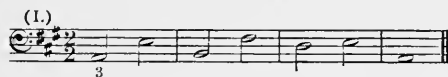
ITS THEORY AND PRACTICE.



CHAPTER V.

THE DIATONIC TRIADS OF THE MAJOR KEY.

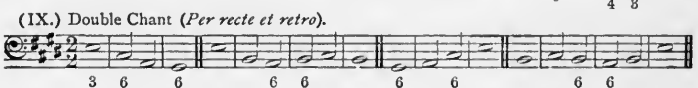
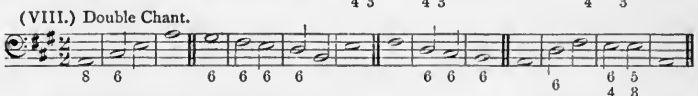
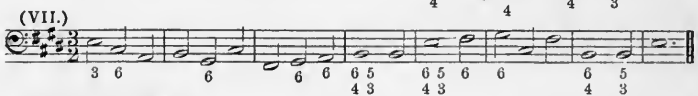
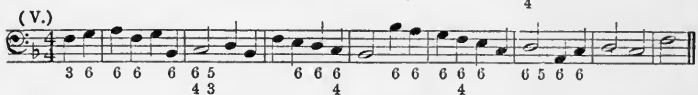
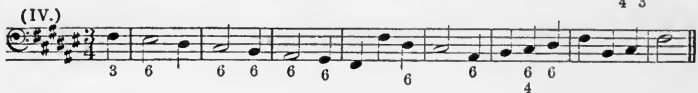
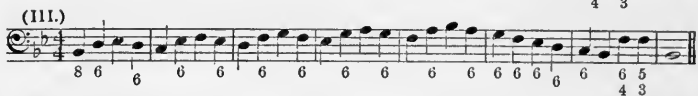
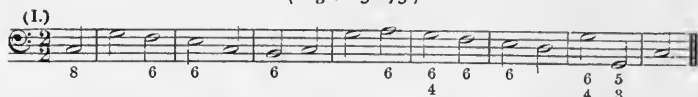
(Pages 52—64.)



CHAPTER VI.

THE INVERSIONS OF THE TRIADS OF A MAJOR KEY.

(Pages 65—73.)



[*Note.*—A Double Chant *per recte et retro* ("forwards and backwards") is one in which the third strain is the first read backwards, and the fourth is the reverse of the second. It will be seen that this is the case with the bass here given, and the other parts must be similarly treated. This will be found less difficult than the student may perhaps imagine.]

(X.) Hymn Tune.



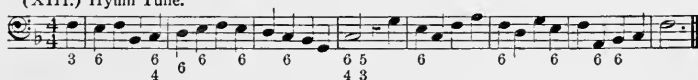
(XI.) Hymn Tune.



(XII.) Hymn Tune.



(XIII.) Hymn Tune.



(XIV.) Hymn Tune.



CHAPTER VIII.

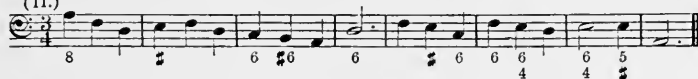
THE DIATONIC TRIADS OF A MINOR KEY, AND THEIR INVERSIONS.

(Pages 79—86.)

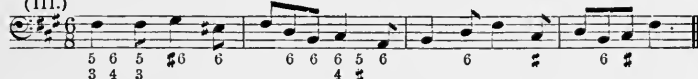
(I.)



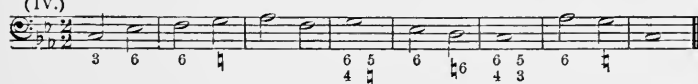
(II.)

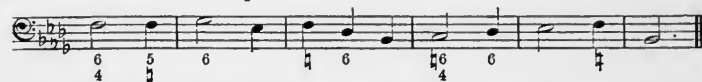
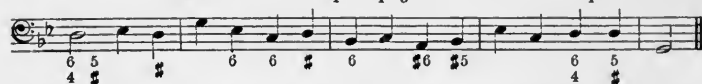
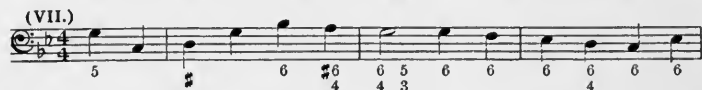
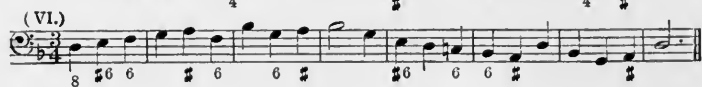
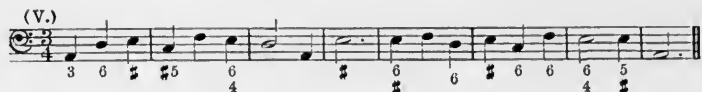


(III.)



(IV.)

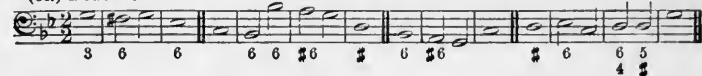




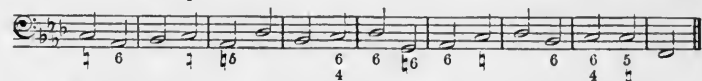
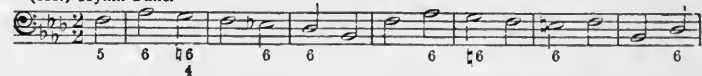
(IX.) Double Chant.



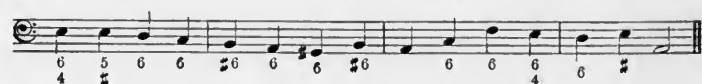
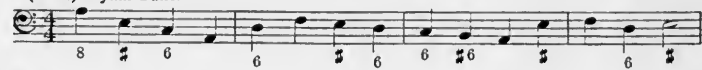
(X.) Double Chant.



(XI.) Hymn Tune.



(XII.) Hymn Tune.



CHAPTER IX.

THE CHORD OF THE DOMINANT SEVENTH.

(Pages 87—100.)

(I.)

(a)

(II.)

(III.)

(IV.)

(V.)

(VI.) *Andante.*

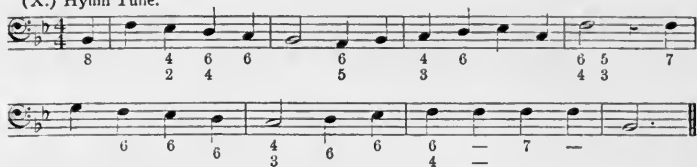
(VII.) *Andante.*

(VIII.) *Double Chant.*

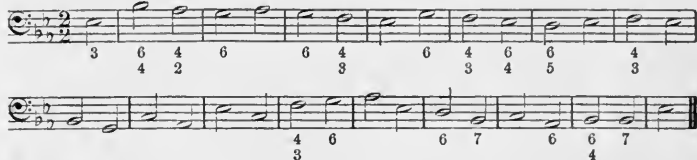
(IX.) *Double Chant.*

(a) A line placed under a bass note indicates that the harmony of the preceding bass note is to be retained.

(X.) Hymn Tune.



(XI.) Hymn Tune.



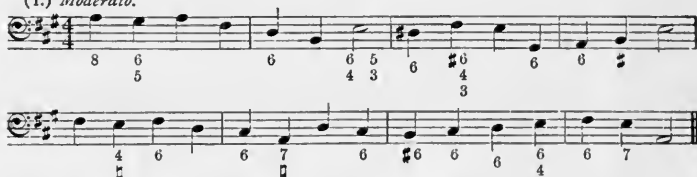
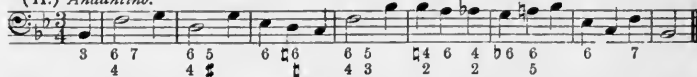
(XII.) Hymn Tune.



CHAPTER X.

MODULATION TO NEARLY RELATED KEYS.

(Pages 101—111.)

(I.) *Moderato*.(II.) *Andantino*.(III.) *Andante*.

(IV.) *Un poco Allegro.*

3 6 6 6 6 5 4 5 4 6 5 7

6 6 6 6 6 5 4 5 6 7 6 6 5 7

(V.) *Pastorale.*

3 8 7 6 5 6 7 6 5

7 6 7 6 6 6 6 6 7 4 7

(VI.) *Andante con moto.*

3 4 6 6 6 4 6 4 6 6 6 5

6 6 6 8 b7 6 6 5 6 6 7

(VII.) *Larghetto.*

3 6 6 5 6 6 6 6 6 6 6 7 5

7 6 5 6 6 6 7 4 6 6 6 6 5 4 6 6 6 7

(VIII.) *Double Chant.*

3 6 4 6 6 7 6 6 4 6 6 4

(IX.) *Double Chant.*

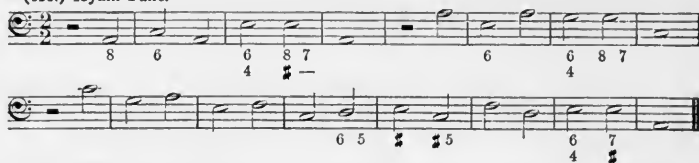
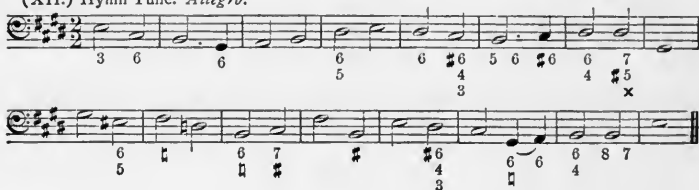
8 6 6 6 5 4 6 4 4 6 6 8 7

(X.) *Hymn Tune. Moderato.*

5 6 6 6 6 6 6 6 7 6 6 6 7

6 6 4 6 6 7 6 6 6 7

(XI.) Hymn Tune.

(XII.) Hymn Tune. *Allegro.*

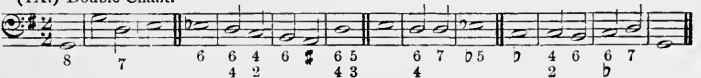
CHAPTER XII.

CHROMATIC TRIADS IN A KEY.

(Pages 121—133.)

[N.B.—In the following exercises, auxiliary and passing notes may be introduced where practicable.]

(I.) *Allegro.*(II.) *Moderato.*(III.) *Moderato.*

(IV.) *Un poco Andante.*(V.) *Larghetto.*(VI.) *Un poco Allegro.*(VII.) *Vivace.*(VIII.) *Andante.*(IX.) *Double Chant.*(X.) *Hymn Tune, Moderato.*

(XI.) Hymn Tune. *Andante*.

8 6 6 6 7 6 6 4 6 6 6 8 7 4
3 1 4 2 4 2 — 2

6 6 6 7 6 4 6 6 6 5

(XII.) Hymn Tune. *Allegretto*.

8 6 3 4 6 6 7 7 6 6 6 6 6 6 6 6
2 2 3 5 D #

4 2 6 b6 5 # 6 6 6 6 6 6 5

6 5 6 6 5 6 6 6 6 7 6 7

CHAPTER XIII.

THE FUNDAMENTAL CHORDS OF THE SEVENTH ON THE
SUPERTONIC AND TONIC.

(Pages 134—146.)

(I.) *Andante*.

3 6 5 7 b7 6 5 6 6 6 6 6 6 6 5
4 3 1 4 3 5 b5 5 — 3 4 3

b7 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

(II.) *Larghetto*.

8 6 6 6 6 4 6 6 6 6 6 6 6 6 6 6
4 2 5 5 4 3 4

b7 b7 b7 6 6 6 6 6 6 6 6 6 6 6 6

(III.) *Un poco Allegro*.

3 6 6 4 6 7 6 6 6 6 6 6 6 6 6 6
4 5 2 3 4 5 4 3 4 3 4 3 4 3 4 3

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

(IV.) *Andante.*

3 6 5 2 4 6 8 6 4 5 6 6 6 4 6 6 4 3

6 7 5 7 7 6 4 6 6 6 4 6 6 6 5

6 7 6 6 6 4 6 6 4 6 6 4 7

(V.) *Vivace.*

5 6 6 6 7 6 7 6 6 6 4 3

4 6 6 6 6 8 7 6 6 6 6 4 2

6 6 6 4 6 7 6 6 6 6 6 4 3

(VI.) *Siciliana. Andante.*

8 6 4 3 6 7 6 4 6 6 6 4 6 6 6 5

6 6 6 6 7 6 6 4 6 7

(VII.) *Lento.*

8 6 6 4 6 7 7 5 6 6 6 6 7

6 6 6 4 6 6 7 6 6 6 6 6 7

(VIII.) *Double Chant.*

8 7 4 6 6 6 6 5 6 7 4 6 6 6 8 7

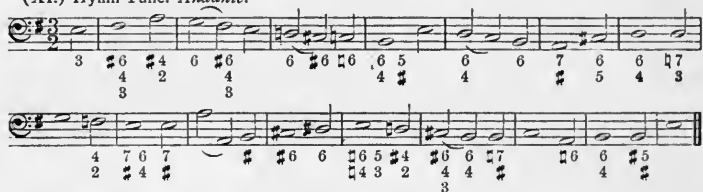
(IX.) *Double Chant.*

5 6 6 6 6 7 6 4 6 6 7 6 5 7

(X.) Hymn Tune. *Moderato.*



(XI.) Hymn Tune. *Andante.*



(XII.) Hymn Tune. *Andante.*



CHAPTER XIV.

CHORDS OF THE NINTH. ENHARMONIC MODULATION.

(Pages 147—167.)

(1.) *Tempo di Gavotta.*



(II.) *Allegretto.*

(11.) *Allegretto.*

5 4 6 4 7 7 6 6 6 6 6 6 6 6 7 7 5

6 5 4 3 6 6 6 6 6 6 6 6 6 6 7 7 5

(III.) *Andante.*

(111.) *Allegretto.*

(IV.) *Andantino.*

[illegible]

(V.) *Poco lento.*

(V.) 2do solo.

5 7 #6 6 4 6 #4 7 6 7 6 5 6 7 7

#6 4 5 6 4 6 6 6 6 6 6 #6 6

3 4 4 4 5 4 6 5 5 6 #

(VI.) *Vivace.*

The musical score for "The Bird Song" is presented in three staves. The first staff is for the vocal part, with lyrics "The bird song is the sweetest song" and fingerings 3, 5, 4, 6, 6, 4, 6, 3. The second staff is for the piano accompaniment, with lyrics "The bird song is the sweetest song" and fingerings 0, 2, 7, 6, 4, 7, 4, 6, 4, b5. The third staff is for the piano accompaniment, with lyrics "The bird song is the sweetest song" and fingerings b6, 4, 6, 5, 4, 7, 6, 6, b7, 6, 5, 6, b7, 6, 7.

(VII.) *Larghetto.*

[illegible]

(II.) *Larghetto.*(III.) *Allegro.*(IV.) *Andante.*(V.) *Larghetto.*(VI.) *Andante.*(VII.) *Pastorale.*

Two staves of music for 'The Rose Tree'. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one sharp (F#). The music consists of a melody and a bass line. The melody is written on the first staff, and the bass line is written on the second staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-1

(VIII.) *Andante con moto.*

[illegible]

(IX.) Double Chant.

(117) *Deutsches Lied*

3 6 4 6 6 4 6 7 7 6 # 6 6 4 6 6 8 7
5 2 5 2 7 7 5 6 3 4 5

(X.) Hymn Tune. *Vivace.*

Handwritten musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for two voices, Soprano and Alto, with a piano accompaniment. The melody is simple and catchy, with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of a simple bass line with chords indicated by numbers 1-7.

Handwritten Musical Score for "The Rose Tree"

Key Signature: G Major (one sharp: F#)
Time Signature: 2/4

Lyrics:

There was a little rose tree
 In the garden of a king
 And the king's daughter
 Was the fairest of them all
 And she was the king's daughter
 And she was the king's daughter
 And she was the king's daughter
 And she was the king's daughter

Handwritten Musical Notation:

The score is written for two voices (Soprano and Alto) and a piano accompaniment. The melody is simple and catchy, with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of a simple bass line with chords indicated by numbers 1-7.

(XI.) Hymn Tune. *Un poco Lento.*

(XII.) Hymn Tune. *Andante.*

(A11) Hymn: Father, Hymn: Father, Hymn: Father

CHAPTER XVI.

CHORDS OF THE THIRTEENTH.

(Pages 178—196.)

(1.) *Moderato.*

(1.) *Moderato.*

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of eighth and quarter notes. The bottom staff is in bass clef and contains a bass line with various accidentals and rests. Below the staves are two rows of figured bass notation. The first row contains figures: 3, 4/3, 6, :5, #4, #5, 7, #6, 6, #6, 6, 6, 5, #5. The second row contains figures: 4, 6, 6, 6, 6, 6, 7, b7, 7, 7.

3 4 6 :5 #4 #5 7 #6 6 #6 6 6 5 #5

4 6 6 6 6 6 7 b7 7 7

2 4 4 5 4 3

(II.) *Allegretto.*

(11.) *Augmente.*

8 6 6 6 3 9 7 5 #5 7 6

6 #6 6 9 7 6 4 #5 7 7 6 #7 6

7 6 6 4 6 6 6 7 6 5

(III.) *Andante.*

(117) *Musette*.
8 6 7 — 6 6 6 ♯4 6 ♯7 6 6 6 5 7
♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮
6 7 7 0 7 6 6 ♯4 7 6 7 ♯4 6 6 6 6 7
♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

(IV.) *Andante.*

[illegible]

(V.) *Moderato.*

Figured bass for (V.) *Moderato*:

Staff 1: 3 6 6 6 6 7 6 9 7 6 6 7 7 5 4

Staff 2: 7 6 5 6 6 6 5 6 6 7 9 7 6 5 4

(VI.) *Larghetto.*

Figured bass for (VI.) *Larghetto*:

Staff 1: 3 7 6 7 6 6 6 6 7 9 7 6 7 7

Staff 2: 7 6 7 4 8 9 7 6 9 6 6 7 4 7

(VII.) *Andante con moto.*

Figured bass for (VII.) *Andante con moto*:

Staff 1: 3 7 4 6 7 6 6 7 6 4 6 7

Staff 2: 7 6 6 4 6 6 6 7 6 6 7 9 3 6 5

(VIII.) *Allegretto.*

Figured bass for (VIII.) *Allegretto*:

Staff 1: 8 6 6 5 7 6 4 7 6 9 8 9 8 9 7 6 5

Staff 2: 7 6 6 6 9 7 6 6 4 7 6 6 7 6 4 6

rall.

(IX.) *Con moto.*

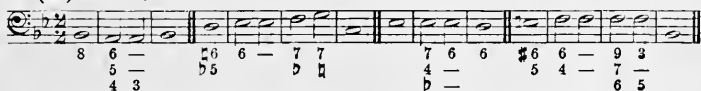
Figured bass for (IX.) *Con moto*:

Staff 1: 8 6 7 7 4 6 7 6 6 5

Staff 2: 5 7 9 6 6 6 7 9 7 6 5



(X.) Double Chant.

(XI.) Hymn Tune. *Andante*.(XII.) Hymn Tune. *Lento*.

CHAPTER XVII.

THE CHORD OF THE AUGMENTED SIXTH.

(Pages 197—213.)

(I.) *Con moto*.

(II.) *Andante*.

[illegible]

(III.) *Moderato.*

[illegible]

(IV.) *Andantino.*

[illegible]

(V.) *Un poco Allegro.*

[illegible]

(VI.) *Allegro.*

(VI.) *Allegro.*

5 2 6 — 0 6 6 5 2 6 — 0 6 6 2 6 7 — 2

4 — 3 2 3 4 3 4 5 —

0 —

b 7 6 3 6 7 6 6 2 6 6 6 — 7 —

5 4 5 b 4 3 5 4 4 3 4 — 6 5 —

— — — — — — — — — — — 3 —

(VII.) *Allegretto.*

(VII.) *Allegretto.*

8 4 6 6 6 9 6 7 — 6 6 4 6 6
3 4 4 4 3 4 2 3

6 6 6 6 6 6 6 — 6 7 —
5 7 4 3 6 3 5 4 6 5
3 —

(VIII.) *Larghetto.*

[illegible]

(IX.) Double Chant.

[illegible]

(X.) Hymn Tune. *Moderato*.

(X.) Hymn Tune. *Moderato.*

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody consists of eighth and quarter notes. Below the staff, the following figures are written: 8, 6, #6 4 3, 6 4 2, 6, #6 4, #7 #. The second staff continues the melody with similar notation. Below this staff, the following figures are written: 6 #3 2, b7 b —, b7 b, #6 4 7, 6 4, 7.

(XI.) Hymn Tune. *Andante*.

(XI.) Hymn Tune. *Andante.*

The image shows a musical score for a hymn tune, labeled (XI.) Hymn Tune. Andante. The score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. The melody is written on the top staff, and the bass line is written on the bottom staff. The music is in a simple, hymn-like style. The notes are mostly quarter and eighth notes. The bass line consists of single notes or chords. The overall mood is calm and steady, as indicated by the 'Andante' tempo marking.

(XII.) Hymn Tune. *Lento.*

(XII.) Hymn Tune. *Lenox*.

(VI.) Double Chant.



(VII.) Hymn Tune. *Moderato.*



(VIII.) *Andante.*



CHAPTER XIX.

SUSPENSIONS.

(*Pages* 221 — 235.)

(1.) *Moderato*.



(II.) *Andante*.



(III.) *Andante.*



(IV.) *Moderato.*

3 4 3 9 6 4 3 6 7 6 7 6 7 8 6

6 4 5 9 8 7 6 7 5 9 8 6 5 2 3 4 6

5 4 2 2 4 6 5 2 3 2 3 2

7 6 7 6 5 9 8 7 6 7 6 5 4 7 8 6 5 3

4 4 2 6 4 6 5 2 5 4 3

(V.) *Andante.*

8 6 8 6 5 3 8 7 6 7 5 6 7 5 4 2

5 7 7 6 6 5 3 6 9 6 4 6 7 6 7 6

3 4 2 7 6 6 4 5 3 6 9 6 4 6 7 6 7 6

2 2 5 4 6 3 6 6 6 5 5 4 2

4 5 2 3 2 3 5 4 6 3 6 6 6 5 5

2 2 2 4 2 5 4 2

(VI.) *Vivace*

5 6 4 3 7 6 7 6 5 9 8 9 7 6 2 3 6

4 3 4 3 6 7 5 6 2 3 6

2 3 5 6 6 7 6 6 7 8 6 4 5 6

2 6 6 6 4 3 5 2 2 6

7 8 6 4 5 4 3 6 4 7 6 7 6 7 6 7 6

4 8 2 4 2 4 2 7 6 7 6 4 4 3

(VII.) *Andantino.*

8 6 9 6 4 3 5 5 7 6 7 6 5 5 6

2 2 4 4 4 4 4 4 4 4 4 4 4 4

7 6 6 4 6 7 6 4 7 6 4 7 6 4 7 6

5 2 4 6 6 4 4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3

(VIII.) *Allegro scherzando.*

5 4 6 5 6 7 6 6 9 8
 #2 3 4 5 3 4 5 4 3
 #6 4 3 #6 4 5 2
 3 4 5 2
 6 4 3 7 9 6 7 4 #4
 7 6 7 4 3 7 9 8 6 9 8 7
 #5 4 3 7 6 7

(IX.) Double Chant.

3 6 6 4 3 6 7 6 7 6 4 6 7 6 7 4

(X.) Hymn Tune. *Moderato.*

3 4 3 7 6 6 5 9 8 6 7
 5 2 7 6 4 #
 5 6 7 6 9 8 7 7 7 4 7
 3

(XI.) Hymn Tune. *Andante.*

3 6 9 6 4 3 # 6 9 8 4 3
 6
 b7 9 8 4 # 4 # 6 9 8 6 5 #
 4 7 6 3 2 # 4 #

(XII.) Hymn Tune. *Moderato.*

3 9 8 6 4 6 7 6 6 4 4 3 6 7 # 6 5 6 7 6
 2 4 4 3 4 4 4 3 4 4 4 # 6
 4 # #4 7 6 5 6 7 6 4 7 6 6 6 5 7
 2 2 4 2 4 3

CHAPTER XX.

PEDALS.

(Pages 237—244.)

(I.) *Allegretto.*

3 9 3 — 7 6 3 6 9 5 6 7 7 8 6 # 4 6 6 6 7 7 6 5 7
 7 4 4 6 7 7 4 5 4 3 2 4 6 6 5 4
 5 2 7 4 — 4 4 4 3 4 4 4 3

(II.) *Larghetto.*

3 5 — 5 6 7 6 # 6 6 5 2 5 6 7 8 9 7 7 6 5
 4 # 4 3 7 6 4 4 4 5 6 6 6 5 5 4 3
 2 — 3

(a)

— 6 5 — 6 — 6 6 5 7 6 6 5 5 4 4 3 6 7
 5 # — 5 5 4 4 9 8 7 7 6 6 5 4 3
 4 b 9 9 8 # 7 7

(III.) *Andante.*

3 7 3 7 7 7 3 6 7 3 4 6 9 8 6 7 6 # 6 — 6 5
 6 4 5 4 4 4 2 3 2 4 4 3 5 3 4 3 3
 4 2 3 2 2

3 2 — 3 — 4 # 4 5 # 5 6 6 # 5 6 — 7 — 8 7 6 5
 6 — 7 # 8 — 9 8 4 # 5 6 — 7 — 8 7 6 5
 4 # 4 5 # 5 6 — 7 3 4 # 3 — 5 4 3

(IV.) *Un poco Lento.*

8 6 5 # 7 5 9 3 # 6 6 8 7 6 5 — 5 6 5 7 8 # 9 7
 5 4 3 4 3 # 7 8 4 6 # 5 — 4 # — 3 4 3 4 5 — 6 b 6
 3 2 3 3 3 # — # — 2 3 — # 4 4

5 # 6 6 5 7 8 6 6 6 6 3 6 3 6 # 7 # 4
 3 4 4 3 4 3 5 5 5 5 4 6 # 6 # 4 2
 3 2 # 2 4

3 — — — 6 6 6 7 — 8 7 # 6 6 # 3 4 # 7 3
 6 7 3 # 3 — 4 5 # 6 5 — # — 4 — 2 —
 5 — 4 #

(a) The unusual order of the figures in this and the following chords shows the progression of the different voices. Compare *Harmony*, p. 177, Ex. 6, and p. 235, Ex. 5.

(V.) *Poco Vivace.*

5 — 7 — 6 — 5 — 6 — 6 — 7 6
4 — 3 — 5 — 6 — 7 6
2 — 3 — 5 — 6 — 7 6

6 6 — 7 — 6 — 3 7
7 — 6 — 3 7
2 — 4 — 2

3 — 7 6 7 — 4 5 4 3 — 6 6 6 7 7 —
2 3 2 5 4 2 3 —

(VI.) *Con moto.*

3 6 6 4 6 6 7 6 5 4 6 6 6 5 6 6 5 8 7 8
3 3 4 3 2 4 6 4 8 5 4 5
2 3 2 2

6 6 7 6 5 7 3 — 6 5 7 6 7 6 7 b 7
4 4 5 4 3 4 4 4 5 6
2 3 2 2

7 8 7 9 6 9 8 — 6 7 9 8 7 — 6 9 8 9 8 6 —
4 3 5 4 3 — 4 4 3 2 — 4 — 5 —

5 6 7 4 6 6 8 — 7 6 8 7 6 — 9 6 7
4 2 4 3 6 6 6 6 6 5 — 6 7 6 — 3
2 4 3 4 —

(VII.) Double Chant.

5 6 7 6 5 6 7 3 6 7 8 7 6 5 4 7
4 3 4 5 6 7 4 3 3 4
2 — 2

(VIII.) Hymn Tune. *Andante.*

3 4 6 7 6 — 5 6 7 5 6 7 3 — 6 6 7 7
3 5 — 4 — 4 4 1 5
2 2

7 6 7 6 7 4 6 6 7 8 7 6 7 5
5 — 4 5 2 3 4 5 6 2
4 4

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